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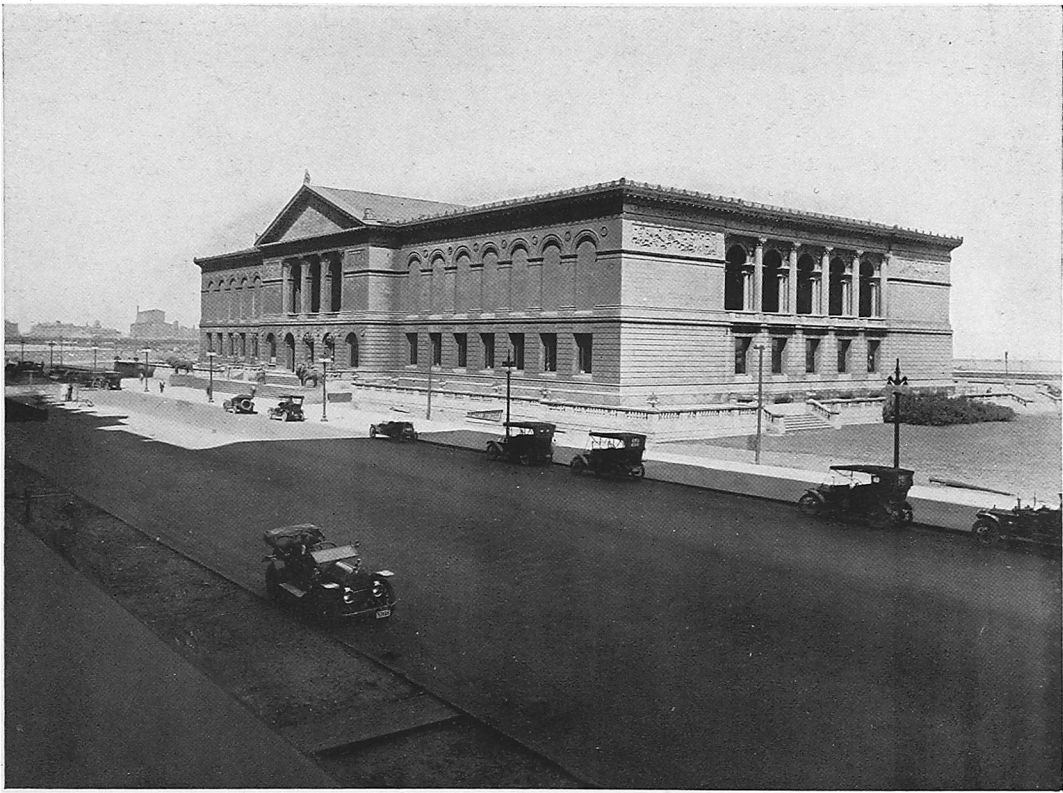
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"NEEDLESSLY ANXIOUS"
By ERNEST ZIMMERMAN

Munger Gallery, Art Institute, Chicago



THE ART INSTITUTE, CHICAGO, FACING MICHIGAN BOULEVARD

Rand McNally Souvenir Guide to Chicago

The Chicago Beautiful—Woman and Art The Vital Forces

By GISELLE D'UNGER

WHEN the brave *Couriers des bois* penetrated the wilds of the West, their sense of beauty, romance and chivalry expanded under the beneficent influences of Nature in her varied moods. The jeweled canopy of the heavens hung like gauze, brilliant and ethereal, over the waste of waters: restless waves, like liquid malachite, surged unceasingly, and upon the highest points the symbol of Christianity reared its broad arms, invitingly and protectively. The church and the school-house are the first evidences of civilization in a new country—the pioneers which leave the most descendants and the best results. The making of a great city

is a wonderful creation for it brings forth the best in the individual, his love of patriotism, his passionate earnestness in establishing a foundation which must bear the future accumulation of other brains and brawn equally as passionate and earnest. It is not unlike a magnificent cathedral, representative of the best in the various periods of its patient growth of centuries.

Chicago has made wonderful strides in its development and a consideration of the numerous factors which have shaped its destiny can be recited with an enthusiasm that cold type but slowly reflects. Culture and charm are the result of education and



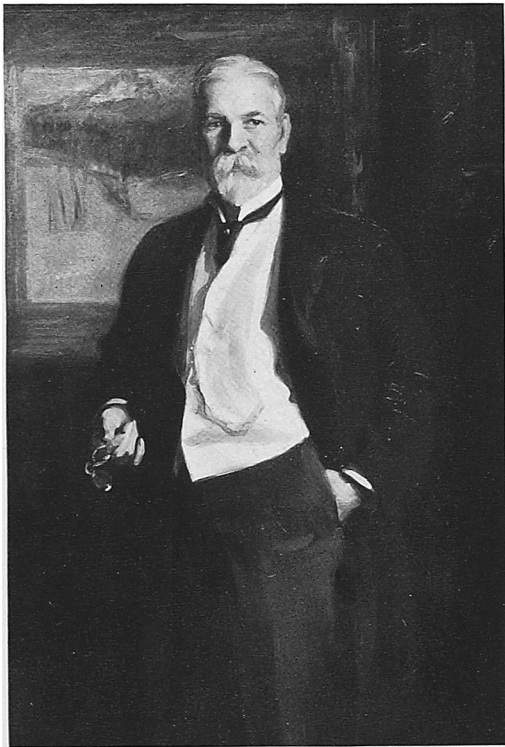
"WATCHING THE BREAKERS"
By WINSLOW HOMER

Friends of American Art Gallery, Art Institute, Chicago

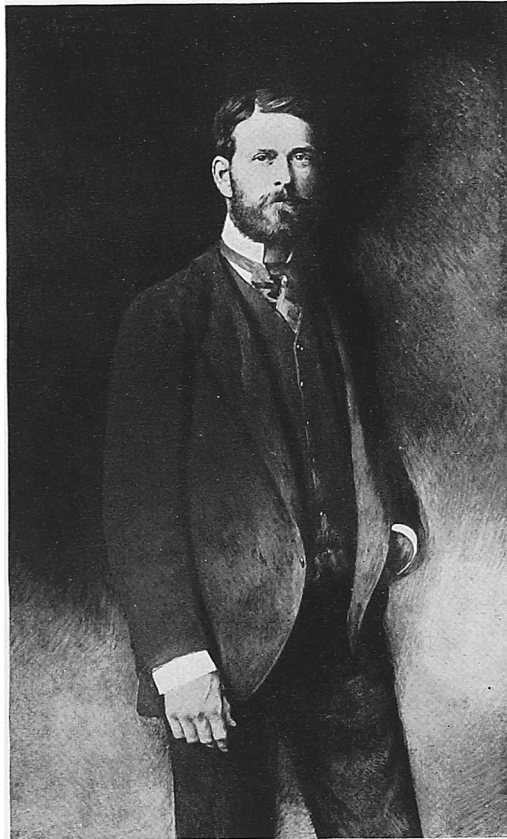
among the strong influences bearing upon this remarkable development, which is conceded almost marvelous by our foreign visitors whose opinion has a value, has been the Art Institute of Chicago. One learns that in 1866 a school of art practice was established in Chicago, with but two others, Philadelphia and New York, preceding it. After many vicissitudes in its earlier career, it is now a recognized power in the world's great art centers. In 1879 the Art Institute was incorporated, and George Armour was made president, serving one year, followed by Levi Z. Leiter serving a term of two years, and then Charles Lawrence Hutchinson became president, which office he has held to the present time. Under the efficient directorship of W. M. R. French, the Art Institute has not only expanded as an institution

but it has amplified and enlarged the many hidden forces which lay dormant under the influence of commercialism, the giant foe of all communities, but the needful ally for co-operation in the development of a metropolis.

Chicago's growth has been phenomenal, yet underlying the mighty forces of industrial methods there has been the keen, persistent and crying demand for the beautiful. The Art Institute, most largely, has encouraged those who struggled for expression by opening its generous portals to all who evidenced a desire to promote the welfare of the individual, or the community. A reference to the numerous organizations which have unusual privileges to meet here for the promotion of art in Chicago may include the Friends of American Art, Illinois Chapter of the American Insti-



WM. R. FRENCH—DIRECTOR ART INSTITUTE
Painting by LOUIS BETTS



HENRY FIELD—ART PATRON
By JOSEPH FLORENTIN LEON BONNAT



MARSHALL FIELD—ART PATRON AND
MERCHANT PRINCE

tute of Architects, Municipal Art League, the Chicago Society of Artists, Water Color Club, Society of Etchers, Public School Art Society, Antiquarians of the Art Institute, Atlan Club, Ceramic Association, Architectural Club, Camera Club, Arts and Crafts Society, Geographical Society, Polytechnic Society, Society of Western Artists, Field Museum of Natural History, with Germanistic Society and the Alliance Française, and others.

Of the remarkable advantages accorded to thousands and the splendid influence which radiates from the classic structure on the Lake Front, Italian Renaissance in style with details of the Ionic and Corinthian orders, a volume could be compiled. The present building was formally opened in 1893 and its cost approximately is \$1,-



"JUDGMENT OF PARIS"
By WALTER McEWEN

Munger Gallery, Art Institute, Chicago

150,000. The rare collections in the various galleries presented by the art lovers of Chicago include the Henry Field Memorial room which is representative of the Barbizon painters. The Albert A. Munger, Samuel Nickerson, Old Dutch Masters, Old Italian Masters, are notably valuable while the Friends of American Art have acquired a collection of examples by the modern American artists, largely, but Benjamin West and Gilbert Stuart also share the admiration of the public. Martin A. Ryerson has gathered an illustrious collection of primitives which fills a gallery, and he loans many other canvases of the Modern French school. The superb Inness room presented by Edward Butler is never empty, affording every facility to rest and study the work of this famous American, George Inness, which glows and trembles

upon the walls. An exposition of the Art Institute and its glorious inspiration cannot be presented here, it is too vast, but the influence radiating from this art centre is beyond expression. Simply visit it frequently, study it slowly and systematically, and you will be impressed with its value as a factor in the development of this great city.

Sculpture plays an important part in the beauty of Chicago's parks and thoroughfares. An observing eye and pliant mind may discover many examples beyond the walls of the Institute which possesses originals and copies of both old and modern masters. On the south of the building is the Great Lakes Fountain by Lorado Taft, made possible through the generous bequest of Benjamin Franklin Ferguson. The lions by Edward Kemys, which guard the nearly \$2,000,000 collection within the

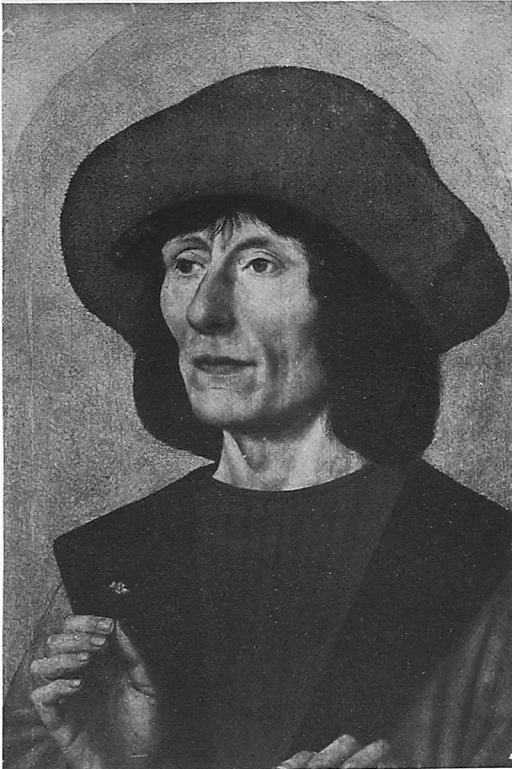
Institute, are unsurpassed in accuracy and skill. There are clusters of lights at the entrance which elicit admiration.

Opposite, an architectural scheme has been evolved in a curiously individual manner, for the Pullman building and Orchestra Hall, the Railway Exchange, McCormick buildings, the Chicago Club, Fine Arts building, the Auditorium, the Congress, Harvester and thence to the Blackstone Hotel, south of Adams street, are well balanced by the Peoples Gas, the Monroe, the University Club, Chicago Athletic Club, the Tower building with its splendid "Progress" on the apex, the Michigan Boulevard structure and the Public Library on the north of the Institute. Skylines so beautiful are not frequent and are unusual elsewhere, as associated with utility.

In the loop one chances upon other buildings upon which the architects of Chicago



"THE SISTERS"
Etching by ANDERS ZORN
Permanent Collection, Art Institute, Chicago



"MAN WITH PINK"
Dutch Masters Gallery, Art Institute, Chicago

have expended their best, the Post Office, Illinois Trust and Savings Bank, Illinois Theatre, North American building, and the new Field, Stevens and many others which deserve mention. While the little stream which flows through the loop carries the greatest amount of wealth for its size in the world, the bridges are still practical rather than ornamental. Chicago's plan will remedy this defect in time, but one is reminded of the beauty of the river to the artist and etcher by the frequent examples seen at the exhibitions during the past years.

Although graft, crime and grime control and besmirch the eighth wonder of the world, the men and women of Chicago are undaunted in their efforts to show the world the true spirit underlying the coarse



"THE FOUNTAIN"
By JOHN SINGER SARGENT

*Friends of - - -
American Art Gallery,
Art Institute, Chicago*

strata, the gold of culture and education in contrast to the dross of intrigue and evil which sometimes shows its self even in high places. The Municipal Art League has been a silent force, persistent in its efforts to eliminate much that is too evident for good taste, but the process is slow. The City Club has frequent meetings, and with the assistance of the Woman's City Club, there is an added force and piquancy that is stimulating. With a population of 2,500,000 people, a large percentage foreigners, many of whom have been surrounded with art in its highest form in their own country, some recognition of the necessity of converting them into American citizens in whom patriotism must be the dominant note, has been made in various ways.

The schools have been cheered through

the efforts of the Public School Art Society by the advent of collections of pictures which have appealed to the teachers as well as the children; the school buildings have assumed more artistic architecture and the yards converted into green oases which are a wakening higher thoughts in the little ones who are not housed as well as they should be. In the training and vacation schools the little ones are experiencing the joy of living as in the settlement centres where both adult and child are made welcome and become a part of the great brotherhood. Inspired by the comradeship, all strive to excel in their chosen lines, and the resultant effect is more patriotism, more comradeship, more truth and faith.

Throughout the parks are fieldhouses



"SONG OF THE LARK"
By JULES BRETON

Henry Field Gallery,
Art Institute, Chicago

wherein the Civic Music Association has taken an active part, in which the Playground Association and many musical societies co-operate with the Park Commissioners with earnestness. Music as an art thus plays an important part in the uplift as well as the solace of the people, and the making of a great city. Art is life and the making of a city is an art for in this melting pot of the Middle West there is a total of 2,980,001 persons who enjoyed the advantages of the activities of three small parks and two others during the year on the West Side only. A future article will give greater detail of "*Parks and Drive-ways of Chicago*," with their monuments and beautiful landscape gardening.

One of the finest architectural schemes

is that of the Chicago University, so familiar to the world as a centre of learning. Here are beautiful buildings on the Midway Plaisance which have been further enhanced by the skilled architects Shepley, Rutan and Coolidge, through the Harper Memorial Library, the Athletic Field structure and the Ida Noyes Memorial, the latter now under construction. It would be most fitting to show the artistic skill in each detail of all these structures, but space forbids. Visitors make pilgrimages to this exquisite aggregation of the material which has been transformed into a vision of beauty.

"Nature has made creatures only; Art has made men," but every form of artistic activity is not Art. Therefore, in a consid-



"IN THE STUDIO"
By JAMES McNEIL
WHISTLER

*Friends of
American Art Gallery,
Art Institute, Chicago*

ation of the vital forces which make a city this fact must be remembered. The fine arts have an influence which is vital and inspiring. The mention of an old master, the brief view of a modern master, the perfection of the human form by Praxiteles, the majesty of Nike of Samothrake, the sublimity of womanhood as exemplified by the Venus of Melos, are inspirations of immeasurable value. The Art Institute supplies not only that inspiration, but it awakens the public to generous impulse to increase and perpetuate that inspiration. Not only are men privileged to participate in this uplift, but women of Chicago, through their many organizations, have done much to develop the taste and give joy to countless thousands here and elsewhere.

The world wants women who do their own thinking. Their versatility is not unlike Bernini, sculptor, poet, architect and musician. Their activities are so varied that they cannot be here mentioned except incidentally, but all tend to artistic endeavor. As home-makers, they realize the benefit of good art as applied to the spiritual side of humanity as well as to the practical. To that end they have encouraged native artists through exhibitions, receptions, awards, purchase of canvases, or the plastic object, an art-craft example, the print or etching. Theatre parties are given in which the purchase of the house is the large factor and their enthusiastic pursuit of the elusive coin of the realm, results in a large sum which goes for a prize, a purchase or the scholarship which sends

one or more of the three thousand pupils of the Institute School abroad to gather further inspiration after a conscientious period of study in that excellent institution. Woman has decorated the school and hung fine examples, loaned the traveling exhibit, encouraged music for the public at small fees, planted trees and shrubs; decorated the Homes of the Crippled Children and the Juvenile Court. Another institution, the Chicago Woman's Outdoor Art League has provided speakers, trees, bulbs, earth, window boxes, Arbor Day and the home gardens being part of their efforts. It has erected four drinking fountains in congested parts of the city, one to a former active club woman as a memorial; built a bungalow with a model garden, made beautiful otherwise waste parts of avenues through planting trees, and in all, is endeavoring to exemplify its motto, "Leave the world more beautiful than you found it."

Woman erected the Temple which is one of the most beautiful buildings in Chicago, and their sense of the needs of humanity and the animal kingdom promoted the Children's fountain by stimulating the children to subscribe for it. It exemplifies the creed of those brave women who advocate pure water as the best stimulant. During the recent convention of the American Federation of Arts, woman was greatly in evidence. That convention was notable in bringing to our attention the great workers who are interested in art as a promoter for the best in life. New York, Pennsylvania, Massachusetts and Illinois lead in the number of chapters respectively, with thirty other states, alert and representative as members. With such vitality and with the aid of efficient art commissions, this country has nothing to fear as to its future. Art has found enthusiastic men and women in Chicago, and to their unceasing efforts, many times discouraged,



"JUST BEFORE SUNRISE"
By COROT

Henry Field Gallery, Art Institute, Chicago



GENERAL HENRY DEARBORN
By GILBERT STUART

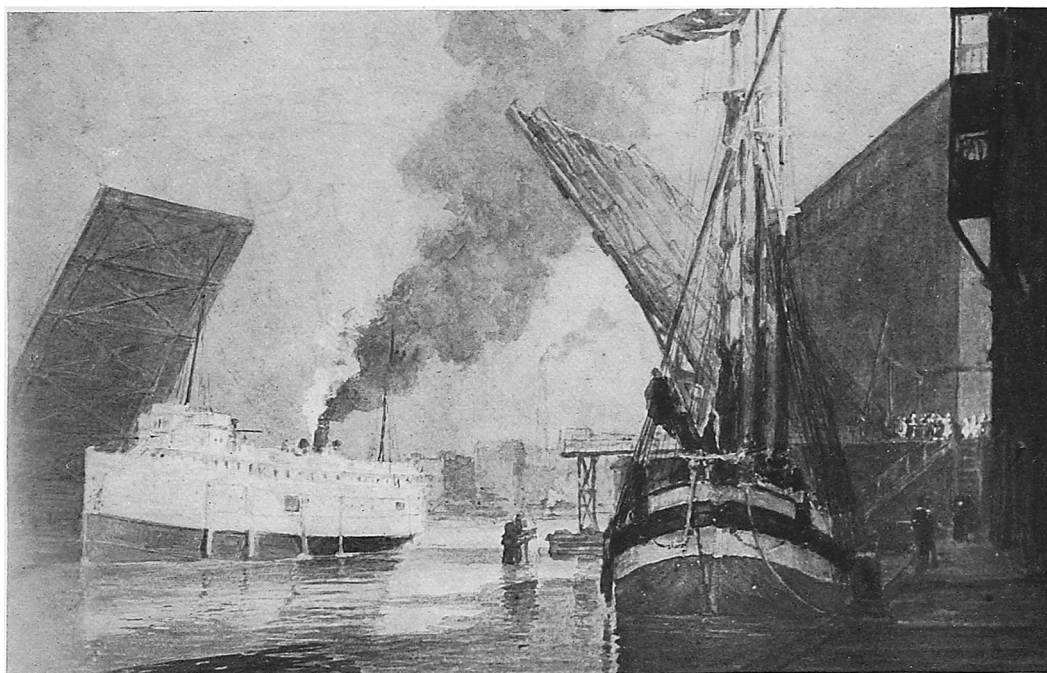
Permanent Collection, Art Institute, Chicago

through lack of co-operation and appreciation from those in high (?) places, is due much of the artistic results which attract favorable comment from the thousands who visit Chicago annually.

The libraries are sources of inspiration in which the beautiful buildings of the Public Library, its branches, the Blackstone Library and the Newberry, stand forth conspicuously; the Crerar adds its intellectual worth to that of the others in its present limited quarters. The Historical Society plays its part in the artistic development in a fine structure which is rarely unfilled as many lectures on the history of the great West are given. The celebration of anniversaries of important epochs is a feature and the gathering of the people around the monument, commemorating the massacre of Fort Dearborn, for example, are further stimulants to artistic expression if art means the appreciation of self-sacrifice and heroism. The Drama is another medium in the artistic development of a great city and Chicago supports the Little Theater

and the Drama League whose influences have been far-reaching through good plays and acting and through scenes of pageantry which have spread throughout the West especially. The Field Museum and Chicago Academy of Sciences also add strength to the movement.

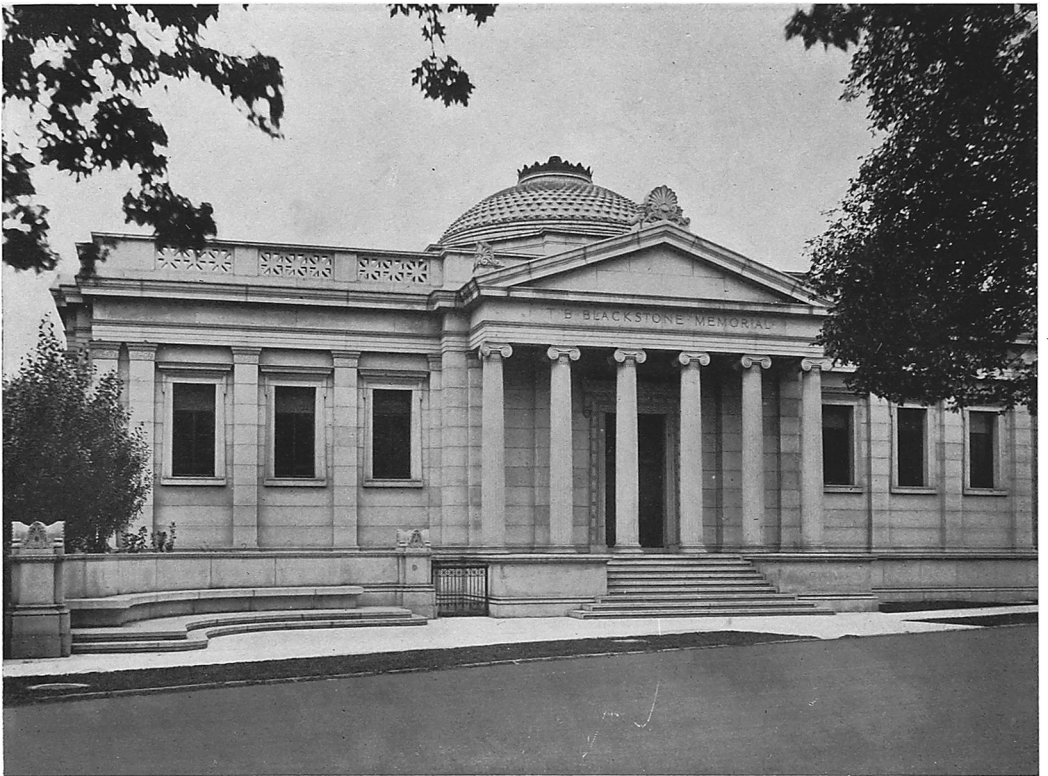
Our foreign population represent many ideals in most tangible form, notably the Alliance Française which has encouraged the cultivation of the French language, its literature and drama as well as its great art. Nearly every nation here dwelling, has its monument in the various parks which Chicago has honored by name as Humboldt, Pulaski and other notable men, scientists, soldiers or literary lights. Such recognition of the splendid forces that have distinguished and endeared themselves to their native sons makes Chicago a cosmopolitan giant and promotes loyalty and devotion. Most recently further impetus has been given in the erection of the Goethe monument. Washington, Lincoln, Grant, Garfield, McKinley, Logan, Franklin, are



A REPRESENTATIVE SCENE ON THE CHICAGO RIVER
NOW AS POPULAR WITH ARTISTS AS THE FAMOUS THAMES



MARSHALL FIELD MEMORIAL AT GRACELAND
By DANIEL CHESTER FRENCH



BLACKSTONE MEMORIAL—HYDE PARK, CHICAGO, BRANCH OF THE PUBLIC LIBRARY



"THE GREAT LAKES"—SOUTH WING OF THE ART INSTITUTE, CHICAGO
By LORADO TAFT

among the Americans honored and Garibaldi, Linné, LaSalle, Schiller and Erickson with many others, to be presented in a future article in July, command admiration and attention for the spirit embodied in their erection.

Chicago welcomes her visitors to inspection of her artistic activities which are greater in importance for the future than the huge abattoirs, the stately skyscrapers, the innumerable fleets of steamers and feverish activities of commercialism. One is not captious of those mighty elements that so materially give of their accumulation of wealth to further the efforts of the imaginative, those inspired ones who labor assiduously for the betterment of Chicago. Without the generous bequests of a Fer-

guson of Henry Field and Marshall Field, of Messrs. Crerar, Blackstone, and others equally as mindful of Chicago's future, there would be fewer public buildings of artistic value, of rare examples of art, of appreciation of the value of technical schools, schools of music and art, of heroic social settlements like Hull House, University Settlement, Gad's Hill, Chicago Commons, and others of sterling worth. "We must not only teach ethics in our schools—we must consider not only education but the environment in which our children grow to their maturity," is typical of the spirit of Chicago at the present time. The promotion and encouragement of the understanding, appreciation and study of art in its many phases, exemplifies the re-

markable growth of a city less than fifty years old, as since the great calamity of 1871, the impetus has been one along spiritual as well as material lines.

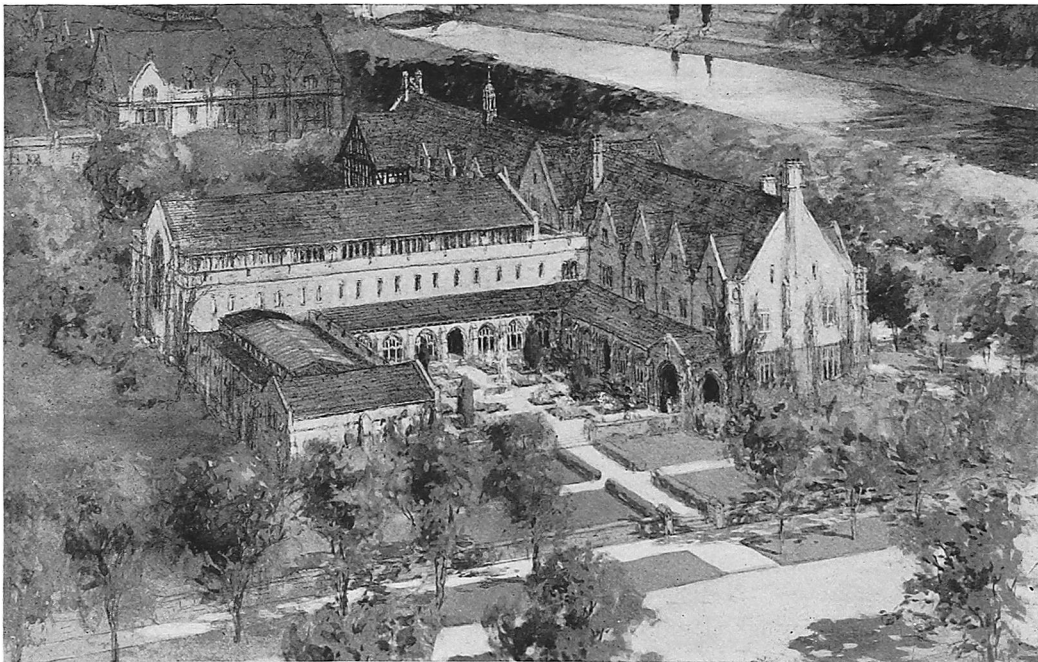
The great park system evidences not only the wonders of engineering and landscape gardening, but the activities of a people receptive to the beauties of nature from whom the future will cull genius, heroism and practical maintenance still furthering the efforts of these pioneers in the movement. Wealth will still play an important part, but it will be used to greater advantage in making Chicago an important metropolis of the art world.

Chicago, as a metropolis, has its reminiscences of historical places that are rapidly disappearing in its remarkable growth. In the early days when General Dearborn was a notable figure, every foot of ground echoed with the tread of civilization in its onward march to the twentieth century. Many thousands visited the Garden City during the glorified period of the World's Columbian Exposition; and now, after twenty years or more, return to view a me-

ropolis transformed from a modest western city. Hundreds of fine buildings have been destroyed to make way for larger and more artistic structures. Within the downtown radius art has somewhat dominated the architecture, but utility and commerce are predominant to a greater extent. Nevertheless the drive or walk through this radius assumes a significant aspect, for there still remain, in pleasing remembrance, many evidences of the past.

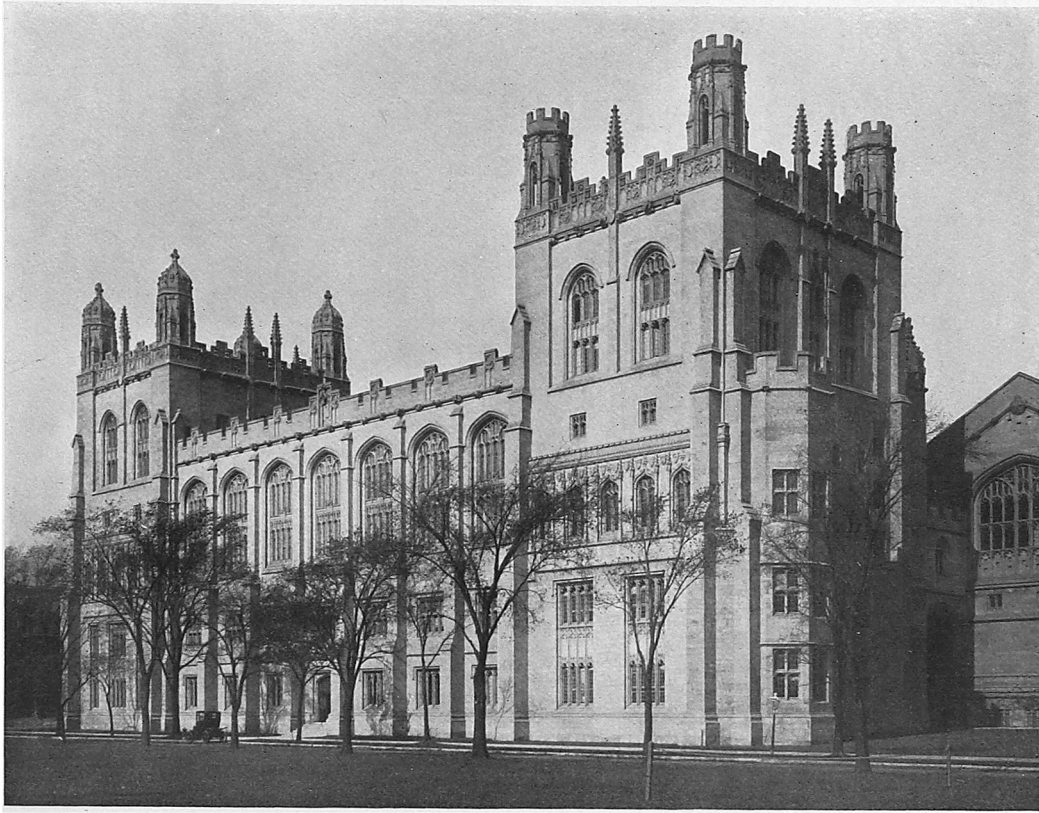
Hotel Fort Dearborn, Hotel La Salle, Hotel Sherman, the Chicago Northwestern Station, the new bank edifices and hundreds of other buildings present remarkable examples of architectural beauty, in many instances erected over historic sites. Business conditions have demanded an increase of office buildings, but the architect has endeavored to combine artistic form with simplicity, direct and practical.

The theaters of Chicago, notably the Blackstone and the Cort, are models of comfort and beauty and distinguished for artistic treatment of interior decoration. The Cort is characterized by unusual interior ar-



IDA NOYES MEMORIAL

Shepley-Rutan-Coolidge, Architects



HARPER MEMORIAL LIBRARY

Shepley-Rutan-Coolidge, Architects

rangement which produces an outdoor effect. The curtain extending behind the Proscenium Arch and forming a background to the boxes presents with absolute fidelity the prospect which greets the eye in looking out from the old open air theatre of Taromina with Mount Aetna in the background. Above is a lattice work with vines and flowers and over it a ceiling studded with stars electrically lighted. The recent addition of window boxes filled with growing plants to the exterior is an adaptation of one of the suggestions of The Chicago Beautiful Plan Committee, which it is to be hoped others will be encouraged to follow. Within many of our theatres are found panels, curtain designs and mural paintings perpetuating the historical drama of early Chicago. Churches are built reflecting pure architect-

ure of classic form, and clubhouses are works of skilled men who use ornament and design most effectively. On the facade of the Illinois Athletic Club is a frieze of vigorous design of a scene from the Stadium, which is a work of art, but placed too high for the enjoyment of the public.

Historical tablets are placed on the sites of old Fort Dearborn and the old Kinzie Inn, a boulder in Lincoln Park perpetuates the memory of an old Revolutionary hero, a statue at Eighteenth street, the Fort Dearborn Massacre spot and a cross on South Robey Street at the head of the Drainage Canal marks the spot where Pere Marquette landed.

Throughout Chicago evidences are observable of the linking of the old and the new typical of the spirit which founded Chi-



SCENE ON MICHIGAN AVENUE FACING GRANT PARK

Rand McNally Souvenir Guide to Chicago

ago, to be demonstrated in the future by the Plan which is to make this one of the most beautiful cities of the world.

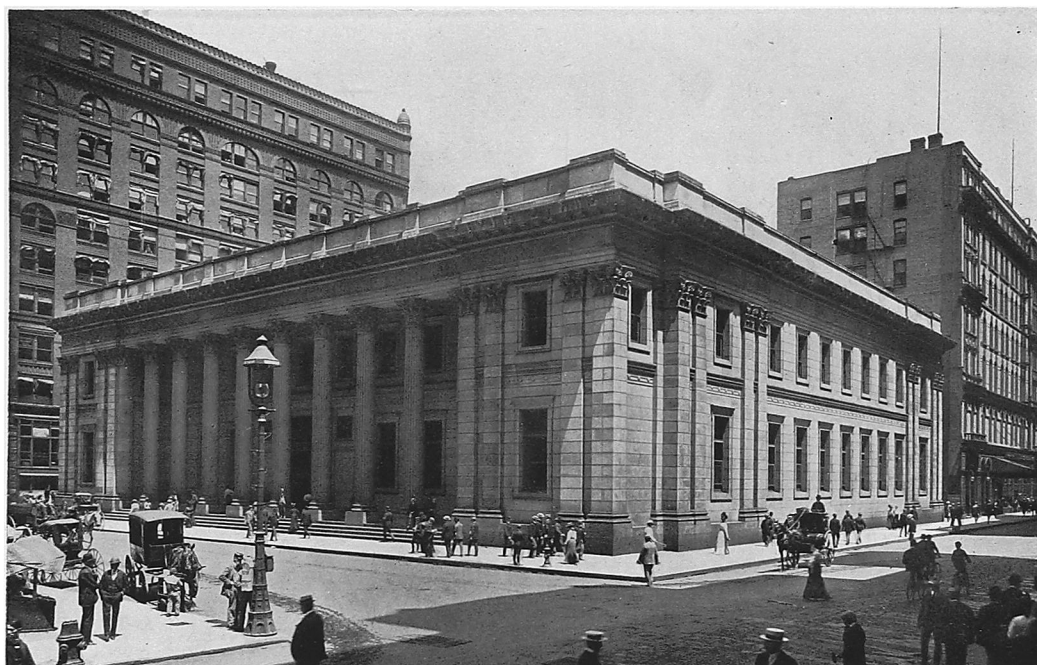
As a city of conventions, as a city welcoming all as guest, or resident, Chicago is a community in which loyalty, devotion and self sacrifice, hospitality and breadth, the essential qualities for the making of a city, stand pre-eminent.

Associated with this great national movement is the General Federation of Women's Clubs now in convention in Chicago, after twenty years. The co-operation of the Association of Commerce, the officials of the city, the individuals who have contrib-

uted to the entertainment and comfort of the guests numbering 15,000 to 20,000 representing the 1,200,000 members of the General Federation have added distinction to Chicago in thus presenting to them the spiritual side of the great Western metropolis. The culture of the nation, motherhood in its glorious sublimity, the arts in all directions, the grace of femininity, the intuition that guides the man of the home and the self sacrifice so cheerfully made, is represented by Chicago's guests, and Chicago, in characteristic manner, has welcomed them giving her best lavishly and gracefully.



SHOWING ORCHESTRA HALL—THE PULLMAN BUILDING—THE PEOPLE'S GAS LIGHT AND COKE CO.'S BUILDING—CORNER OF ART INSTITUTE Rand McNally Souvenir Guide to Chicago



ILLINOIS TRUST BUILDING—CHICAGO

A PURE TYPE OF CLASSIC ARCHITECTURE



AN ART STUDY—MISS HAZEL WOOD

Hamilton Studio, Grand Rapids, Michigan